

other forms than these; our materials, our science, to a very different mode of construction; our more delicate habits require a different kind of finish and fitting. The Mediævalists, whatever their style, adapted the interior distribution to their ritual; they always formed them to a plan that corresponded to their religious purposes. They made constructive and æsthetic requirements subservient to that. Their religion and their art in all things went hand in hand, and their cathedrals and abbeys were the natural and inevitable result of their religious enthusiasm, the material embodiment of their faith. Why cannot we do the same? Why are we to sacrifice all to the principle of symbolism? Symbolism has no real root or authority in art; we are not bound to symbolize either states of mind or Christian doctrines; we may have symbols, but let us have accommodation first; for symbolism is not essential to a Christian church: a true Church (the material church, I mean) is one built with the best means we have; by the exertion of our highest efforts, the exercise of our noblest art: a true Church is one conceived in a spirit pure and unbiassed, fully informed by its especial and sacred purpose; and built with the providential materials of the country and the day. The Gothic, or any other style in which the church has been aforesaid built, I look upon, not as an essential, but an historical accident of religion,—an adventitious and extraneous circumstance. Though art as well as nature is the ally of religion; though whatever is great, and good, and true belongs to Christianity, which can open its arms wide enough to receive all that is fair and pure, and will accept of their ministry, yet it is entirely independent of such things, and is no respecter of styles and schools.

To divest the architectural mind of all prejudice and chance association, of all restriction imposed by precedent, fashion, bigotry, narrow and false criticism, and bring it to yield obedience to natural laws only, is to be the great task of the day. Freedom is in all things an essential condition of growth and power. Political freedom is not more essential to intellectual, moral, and religious prosperity and progress, than is freedom of mind from all the shackles of precedent and the bonds of ancient rule, to advancement and success in architecture, which cannot extensively flourish and reach the excellence of former times until these are brought into perfect abeyance.

There are those who talk and act as if copying the past were all we could now do; as if indeed architecture were decrepid—in her dotage, and unable to do more than recount and illustrate the adventures of her youth; or as if intellect and genius had deserted her standard. I am convinced, however, that her true votaries see no wrinkles on her brow. Nor do I believe that we are deficient in intellect: we have intellect enough applied to architecture, but like the ancient philosophical research before the time of Bacon, it wants a right direction to be given to it. I believe the exigencies of the present time demand a system that shall unite untried resources; and I believe that architecture so directed, is capable of meeting its wants, and is susceptible of endless development. Architecture, in its true essence, is to be looked upon, not as a code of rigid laws handed down from Greece or Rome; but as a system of broad principles, committed to individual genius, to be applied according to time, country, and circumstance; and I believe that the stream of architectural knowledge and resource is to swell in its course through successive ages and lands by the inspirations of genius, and the contributions of science and discovery to its volume.

At the same time we have a perfect right to avail ourselves of all past art as our elements. The true artist finds his materials in what he sees around him in the present, and in what looms from the past;—in the realm of nature and of art. He will extract from all styles for the storing of the mental hive, and seek in these for types and exponents of the mysterious revealings of his own soul. But he combines them according to new affinities; and from the art elements of other lands and times he

will rear structures of beauty for every required use, new in the right sense of the word, new and yet old; new by their originality of conception; old as the universe by their sympathy with humanity:

"New as if brought from other spheres,
Yet welcome as if loved for years."

It is well said to be the characteristic faculty of genius, without despising rules to know when and how to break them: it breaks them often, but it "observes higher laws than it transgresses;" it is obedient to the laws of new conditions, of new forms of society, of new lights, the laws of an intellectual world that is widening on its view.

SAMUEL HEDGINS.

DWELLING-HOUSE FRONTS.

As it may be some time before iron houses become fashionable, and as the exhibition-building is not likely to be copied for domestic purposes, we shall confine our remarks to the old system here, and look for an appropriate application of our common materials in the usual mixed manner. Setting aside convenience and other points for the present, the external appearance of dwelling-houses shall have attention; previous to which, a glance at their existing condition may not be out of place. Of these a great variety exists. The present mode of designing seems worn out. The artists appear to follow in the same track, and to copy from some predecessor; satisfied in each case by adding some trifle to the detail, or making an insignificant change to avoid sameness. There are brick buildings with brick dressings of a different colour, and some dressed with stone; some with stone strings and window-sills, and others where the string forms the sill. The ground-story has, in a few instances, a rustic stone facing; and, again, we see rustic quoins with no other visible relief. Here is a house with brick panels, sunk on the surface about 2 inches, further diversified with blank windows; or the door and windows are recessed a half brick deep; or it has four miserable projections rising to the roof, nominally pilasters, which can be scarcely seen during sunshine. This variety is occasionally relieved by members in cement and terra-cotta, soon plainly distinguishable by their shabbiness, cracks, and tasteless execution.

The designer having no principles laid down, fancy alone inspires; and, considering the errant propensities of man, we must rejoice that buildings show so well, and rest on such good foundations. The reason why *façades*, in general, were so thoughtlessly designed, may be a want of criticism heretofore; and thus there arose a succession of errors rendered venerable by age. Designs, suggested by pedantic conceit, have not obtained greater latitude on account of the tenacity with which human nature clings to old forms. Were it not for this inert force in the minds of men, to what extremes may not a dreamer's fancy lead him—crystal palaces, iron cities, and crockeryware temples!

The Tudor and Elizabethan styles, as they are termed, have been lately introduced, with which every liberty is taken. Nothing more than the outlines are preserved, the details being anomalous, and the materials as fancifully mixed up as the most wanton taste for the ridiculous could suggest. In many, the barge boards are of cast-iron, and the fronts are either cemented or rough-cast; whilst a few scraps of stone complete the sorry patchwork. One of the secrets in perfecting this design, is to show a number of breaks and gables,—to give the whole a *brusé* appearance.

Quite of an opposite description to the Elizabethan is the square, isolated mansion, generally built of brick, sometimes cased with stone on one or two fronts. It may be seen in the vicinity of towns, on a commanding site, remarkable for its hipped roof and crowning entablature. It has five large windows in the principal front, and a Doric or Ionic prostyle porch; and often there is a side entrance, ornamented with pilasters and a slightly projecting cornice. By its frequent repetition, it seems a favourite form of building, and not likely to be soon forgotten; yet, notwithstanding

ing its general adoption, there are architects now who, when erecting a similar house, would say—"This is my design."

The quadrangular is a commodious plan, capable of good subdivisions, and affording ample room for all the principal apartments, under one roof; though it should have adjuncts in the rear, inclosed within a yard, to render it complete. Some of these fronts are exceedingly bald, or carried to the other extreme, such as presenting an embattled appearance, resembling a miniature fortalice, which shows anything but repose or a happy effect: nor is it because a man's house is his castle, that he should be persuaded to dwell in a castellated mansion. However, as battlements are not to be frequently seen, and as stone porches are also rare, the house-front may be thus described:—a plain brick wall, with five openings for windows, and one for a door, having a stone base and string, a wooden cornice and blocking, and the usual window-sills, the most forbidding feature either in cottage or mansion.

Having glanced at domestic buildings, we shall now look to the remnants of antiquity, and endeavour to learn from them some truthful style of decorated construction. We have it mythologically, or traditionally, or by conjecture, that their beautiful columns and entablatures are imitations of the wooden structures of more primitive standing. If they be not, they are so very like them, that a building erected of timber would present exactly the same frontispiece as a Doric *façade*, without any stretch of thought, beyond the mere efforts of craft suggested by necessity. And as there are sufficient grounds for admitting the assertion, it will help to establish as a principle, that the external ornamentation of a building should be mainly dependant on the internal construction. Following out this theory, let us imagine that the floor-framings and other bearing timbers were to be projected beyond the walls; that the rude projections were sawn off and enriched; and again, let us suppose that stone is to be substituted for wood, and we have the idea of the ancients, in their transition from the latter to the former material. Our English predecessors have done the same, with their limited means; and where stone would be too expensive or heavy, they made the framework exposed to view as tasteful as possible. There were sufficient examples already before their eyes of huge masses of masonry, were they desirous of imitating such buildings, and reducing their proportions to the scale required for domestic life; but they considered the distinction between a public edifice and a private habitation, and they made it,—with what effect I leave to those who can judge of the difference between working according to a principle and struggling without order or precedent.

One advantage to be derived from this mode of embellishment, was the division of the *façade* into tabulations or stories, a point at present disregarded, even to producing confusion; a structure of one internal story showing two tiers on the outside, and vice versa. When guided by this principle, we see the error in carrying up columns and pilasters, unbroken, to the roof of a three-story building, instead of distinctly showing the floors or floor-levels; and, to prove that the Romans knew the necessity of this distinction, a precedent exists in the remains of the Coliseum.

To design a story-zone, or a stone band representing the floor, in place of the present unmeaning string-course, which is scarcely ever laid on its accurate level, may be rather difficult; but, I fancy, the idea could be accomplished ultimately, if attempted with an eye to reality. A wall-plate, about four inches deep, may be first imagined, showing one good moulding on the lower edge, above which the ends of the joists may appear, similar to the Doric triglyphs, but in dimensions exactly corresponding with the scantling of the floor-framing, and at the same distance asunder. The joist-ends should come flush with the upper edge of the wall-plate; and the intervening metopes, being sunk about an inch below the latter, may be tastefully ornamented. A light bed-mould may be introduced, break-